



The
Canadian
Academy
of Music Limited
Toronto 1914-15



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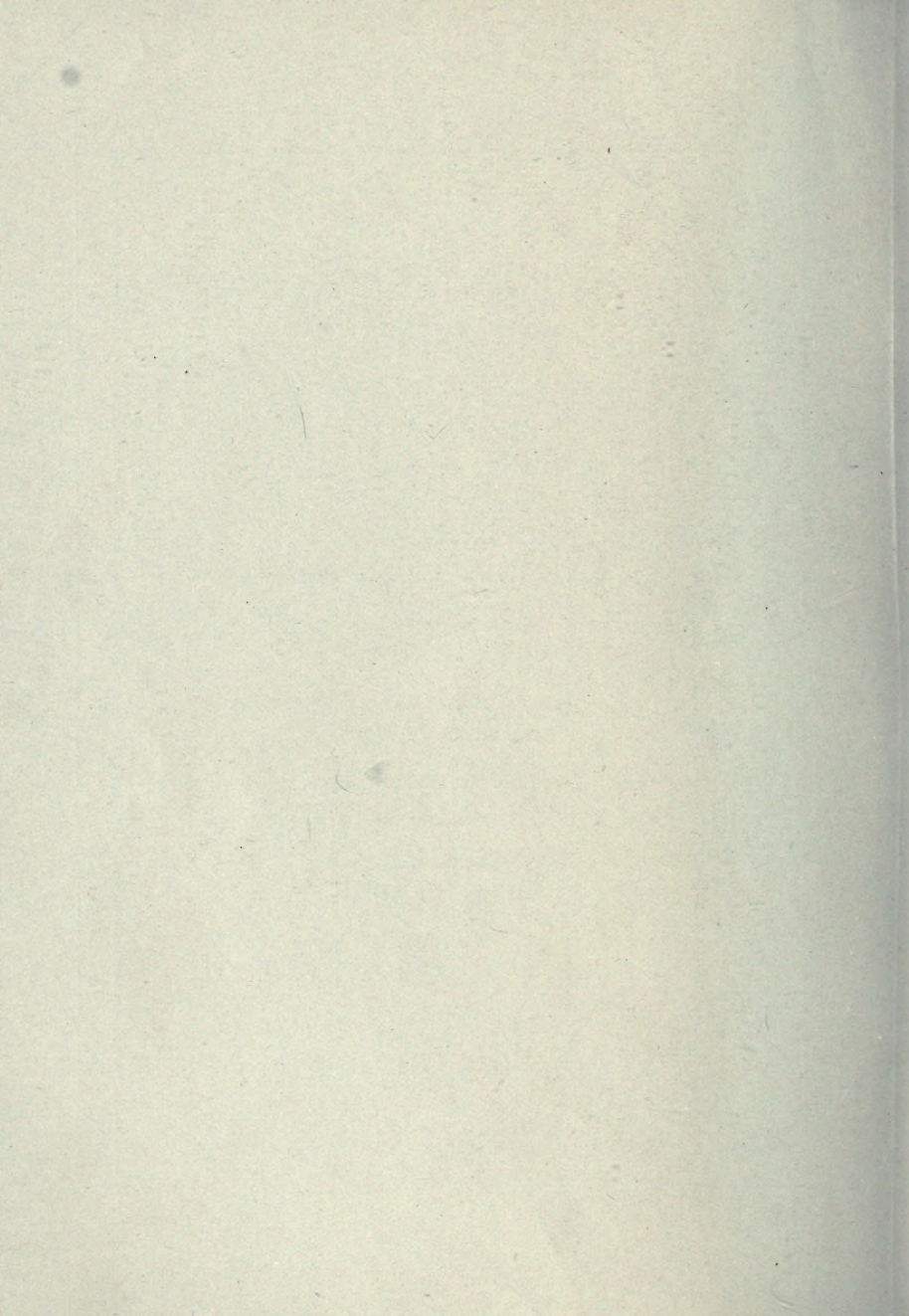
LIEUT.-COL. A. E. GOODERHAM

ALFRED BRUCE

ALEDA WAGNER

THE BANK OF TORONTO

For WEST END BRANCH
See page 40



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THE CANADIAN ACADEMY OF MUSIC

THE CANADIAN ACADEMY OF MUSIC, LIMITED



PETER C. KENNEDY
Musical Director

THE Canadian Academy of Music was established to advance the art of music by providing for students the highest class of instruction, and generally to promote and develop a widespread knowledge and appreciation of the art in the community.

The Academy has convincingly attained a position as one of the finest Schools of Music on this continent, with a standard of teaching which will bear comparison with that of the best European Conservatories. In a comparatively short time it has shown abundant signs of real artistic work which cannot fail to be a strong factor in the future musical growth of this country.

Good teachers are absolutely necessary to insure the success of even the most talented students. Recognising this truth, the Academy has shown careful discrimination in engaging its faculty. In every Department leading teachers have been appointed who have an established reputation, resulting from years of training, performance and experience in the most artistic and critical European centres.

The standard of musical appreciation and of artistic performance is rising rapidly in Canada. The continual influx of people who have lived many years in a distinctive musical environment and the increasing number of good teachers who find their students naturally musical and eagerly receptive, make an upward trend inevitable.

This, so far, is very satisfactory, but it is still true that often the most mediocre results are acclaimed as artistic triumphs. Superficial work receives such lavish praise that it assumes the semblance of real art. This high praise bestowed on immature work undoubtedly creates a longing for quick results. It is quite natural to wish to see the early fruition of any effort, but it is well to remember that what is easily and quickly obtained is likely to be of little lasting value.

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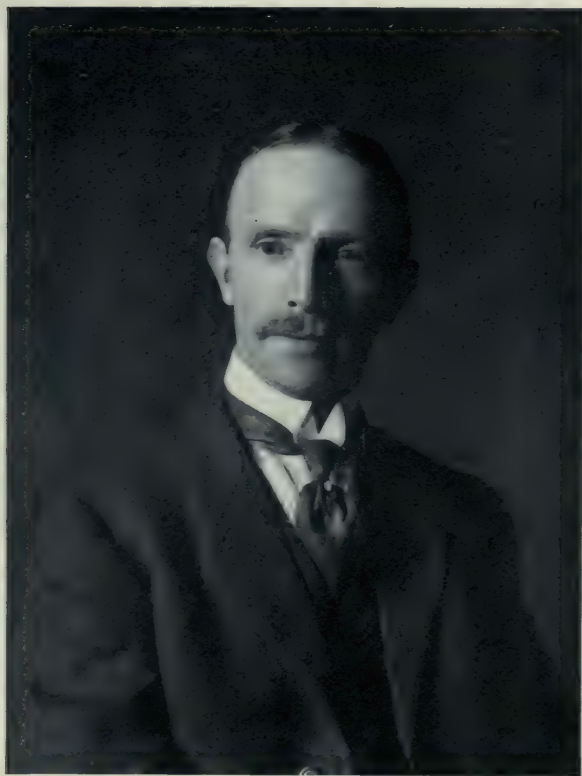
It may seem a needless repetition to say that, "There is no royal road to learning," and that, "Genius is the capacity for taking infinite pains," but it is still true and will always be true. This is not discouraging, for earnest work will surely earn a proportionate recompense.

The important obligation of a School is to see that students have, during their time of study, guidance of undoubted authority; to instil respect and reverence for the good and beautiful in music; to help them make their work assume proportions which will cause a feeling of rightful pride and justify them in their endeavours.

Such are the ideals of The Academy, yet no claim is made of a monopoly of good intentions in this respect. There are many other schools imbued with similar ideals and whatever is done towards their accomplishment deserves encouragement. The future musical development of Canada rests mainly on the work done by such institutions.

What is practically a new nation is rapidly growing into existence. In the moulding of its destiny every earnest and honest aspiration for improvement will be of the utmost value. The cultivation of music in such a fruitful soil may yet bring forth noble results.

THE CANADIAN ACADEMY OF MUSIC, LIMITED



ALFRED BRUCE
Manager

THE CANADIAN ACADEMY OF MUSIC, LIMITED

THE FACULTY

PIANO

Peter C. Kennedy
Richard Tattersall
Laura Newman
Mrs. G. E. Grove
W. F. Pickard
A. M. Fellman
Dorothy Allen
Mildred F. Pett

Walther Kirschbaum
Maria Bauchop
M. L. Günther
J. Y. S. Ross
G. F. Liddle
Dalton McLaughlin
Mary D. Kemp
Helen Sturrock

Lily M. McBain

ASSISTANT PIANO TEACHERS

Angela T. Breen
Marion C. Gairns
Florence E. McKay
Edith Turnbull

Frances Woodd
Firenza Gilray
Katherine L. Roberts
Florence I. Wagner

Eva Hall

CHILDREN'S DEPARTMENT

Mrs. G. E. Grove

SINGING

Otto Morando
Stanley Adams
A. L. Madeline Carter
John Adamson

W. G. Armstrong
Mrs. E. Varty Roberts
Edith M. Parker
Emily Taylor

VIOLIN

Luigi von Kunits
Marie Southall

Arthur Ely
Benedick Clarke

Andrew J. Boddy

THE CANADIAN ACADEMY OF MUSIC, LIMITED

THE FACULTY—Continued

VIOLA

Alfred Bruce

VIOLONCELLO

George A. Bruce

ORGAN

Richard Tattersall

W. F. Pickard

Grant Gall

HARP

Thelma Holm

SIGHT SINGING

Peter C. Kennedy

HARMONY, COUNTERPOINT AND COMPOSITION

Luigi von Kunits Mrs. G. E. Grove, Mus. Bac. Grant Gall, Mus. Bac.

ELOCUTION AND DRAMATIC ART

Mrs. May Anderson Trestrail

DANCING

Mrs. J. Melton Adam

ITALIAN

Stanley Adams

**All orchestral wind instruments taught by
leading instructors**

THE CANADIAN ACADEMY OF MUSIC, LIMITED

PIANO

In this important department are many excellent teachers, a number of whom received their musical education in Europe under the greatest masters of modern pianoforte playing, including Rosenthal, Busoni, Sauer, Leschetizky and Matthay.

In the training of piano students, technique, style, tone production and interpretation are all given the important consideration they demand.

As a further aid to good musicianship, students are strongly urged to devote a certain amount of time to ensemble playing and special opportunities for practical experience in this work are provided.

Advanced students will also have the privilege and experience of playing concertos with orchestral accompaniment throughout the season.

There are special classes for young children, particulars of which will be found on another page.

WALTHER KIRSCHBAUM

Has demonstrated, since coming to Toronto, his wonderful ability and completely proved his right to be ranked as a pianist of the highest rank.

His performances in New York and Canada have evoked the warmest praise from many of the leading critics and every appearance has shown his marked versatility and complete understanding of what is required as an interpreter of the best and most exacting piano music.

His early studies were begun at the Vienna Conservatory under the guidance of his father who had a high reputation as a teacher. Later on he studied with Busoni and afterwards with Rosenthal, whose deep interest and authoritative instruction have done so much to assist Mr. Kirschbaum in his brilliant career.

A most enjoyable appearance on the concert platform was that of the pianist, Walther Kirschbaum, who is the son of a former professor of the Vienna Conservatory. It is only a very short time since he gave his first concert in the Musical Union Hall. He gives evidence of such great musicianship that one predicts him a future with the most sanguine hopes.

The chief point of interest in his programme was Chopin, whom he interprets with dreamy lyric effects and pent up passionate fervor. The Busoni arrangement of Bach's "Toccata" in D Minor served to show his solid technique, and Liszt's Ninth Rhapsody his brilliancy of execution and versatile interpretation. If all signs be not deceptive Mr. Kirschbaum will eventually come to the front among the very first. "*Ostdeutsche Rundschau*," 8th April, 1910.



RICHARD TATTERSALL



MARIA BAUCHOP



WALTHER KIRSCHBAUM



LAURA NEWMAN



W. F. PICKARD

THE CANADIAN ACADEMY OF MUSIC, LIMITED

Kirschbaum interpreted the Schubert variations, op. 142, in a very intelligent and original manner. With his thoroughly sound musical nature he has the necessary qualifications to attain the highest summits of art. Along with his splendid armour of faultless technique there is a depth of feeling and that intellectual understanding of the spirit underlying the composition, which leads to the development of the inner individuality of the reproducing artist. The continued applause which followed was the cause of Mr. Kirschbaum's giving the Chopin Study in Thirds as an encore, his playing of which was beyond criticism. "*Rundschau*," Vienna.

The pianist Walther Kirschbaum has quite a distinct individuality. If the present promising signs do not deceive he will soon be recognized as one of the few chosen interpreters of Chopin. His playing is thoughtful, dreamy, and yet full of virility. The magnificent readings of the Chopin, Beethoven and Liszt compositions brought the pianist great applause. "*Rundschau*," Vienna.

He once more revealed a command of exceptional technique, of varied tone color and of poetic feeling alternating with temperamental warmth. In the Bach number he displayed a remarkable command of tone color and independence of finger work in regard to differentiation of tone. The Chopin numbers were poetically rendered and the Liszt transcription was brilliant in technical performance. Mr. Kirschbaum received enthusiastic tributes of appreciation from his critical audience, among whom were noticed many of the leading musicians of Toronto. *Toronto Globe*.

Mr. Kirschbaum has earnestness, technique and feeling. His tone is of a most captivating evenness. None can accuse him of coldness and those who disagree with any of his readings will not accuse him of indolence or carelessness. The recital was one of the special events of an already crowded season.—*Toronto News*.

The possessor of tremendous power, Mr. Kirschbaum made a distinct impression on his audience from his opening number. His technique was perfect, and his ability to travel over the keyboard at an almost incredible rate of speed was most impressive. Artists of Mr. Kirschbaum's ability will always be welcome to the musical circles of this city.
—*Hamilton Spectator*.

RICHARD TATTERSALL

Is one of the increasing number of artists who have come from the old land to assist by their endeavors in the building up of the musical life of our great Dominion. Mr. Tattersall's reputation at home as a brilliant and thoroughly progressive musician has been amply sustained and increased by the fine work he has accomplished during the few years he has been in Toronto. His organ recitals have made him well known all over the country, while as a pianist and high class accompanist he has earned the warmest eulogies. United to a sound training under some of the best European teachers, he has the necessary temperament which makes the real artist. As a teacher he has been most successful.

MARIA BAUCHOP, L.R.A.M.

Already interested as a practical teacher in the Matthay Method of tone production on the pianoforte, decided to leave New Zealand for the purpose of studying in London, England, under the direct tuition of Miss



MRS. G. E. GROVE



GRANT GALL



J. Y. S. ROSS



M. L. GÜNTHER



G. F. LIDDLE

THE CANADIAN ACADEMY OF MUSIC, LIMITED

Dora Matthay, sister of Tobias Matthay, the originator of the world-famed method of that name.

Built, as it is, on a sound psychological basis, this system is one that has definitely tabulated cause and effect as applied not only to tone production but to musical analysis on both of which depends artistic interpretation. After two years study in the Matthay School Miss Bauchop graduated as a fully qualified teacher and exponent of this method; her success as a teacher has been great and is no doubt due not only to the solid musical equipment she has received, but also in great measure to her attractive personality and sympathetic understanding of what is best for her pupils.

LAURA NEWMAN

Was a pupil of the world-renowned Leschetizky, with whom she studied in Vienna for four years.

She has attained great success both as a concert artist and teacher.

Her recitals in this country have received most favorable criticism and she is generally recognized as one of Canada's most brilliant pianistes.

MRS. G. E. GROVE, Mus. Bac.

Is a cultured musician and an accomplished and successful teacher. She has had some years of the most valuable experience as a teacher and her excellent work is widely known in Toronto. Her training was of the most thorough and comprehensive character, amongst her many teachers being Mrs. A. D. Cartwright, the well known pupil of Leschetizky. Mrs. Grove will conduct the Normal Class for Teachers in the Children's department.

MARY L. GUNTHER

Is a teacher of the most progressive methods.

She studied under Prof. Martin Krause of Leipzig. Latterly she has taken up the Matthay method, continuing her studies in London under York Bowen and Matthay himself.

W. F. PICKARD

Is well known in Toronto as a most successful teacher of piano and organ. Quite a number of his pupils have convincingly demonstrated



A. M. FELLMAN



THELMA HOLM



DOROTHY ALLEN



DALTON McLAUGHLIN

THE CANADIAN ACADEMY OF MUSIC, LIMITED

the excellence of his teaching by the positions they have obtained. He was conductor of the Oshawa Choral Society and is at present organist and choirmaster of Walmer Road Baptist Church. His experience and attainments mark him out as a first class teacher.

J. Y. S. ROSS

Is an excellent musician and highly successful instructor. His pupils' work during the past season has been of a very high grade. He is organist and choirmaster of Dovercourt Road Baptist Church and piano master at St. Andrews College.

G. F. LIDDLE

Has had eight years' teaching experience, and an excellent practical and theoretical training. He is organist of High Park Presbyterian Church and has a large class of promising young musicians.

GRANT GALL

Teacher of Organ and Theory, took his Mus. Bac. degree at Edinburgh University and was awarded the Bucher Scholarship entitling him to three years' study abroad. He spent two years at the Royal College of Music, Berlin, studying with Bernhard Irrgung, Cathedral and Court Organist, and one year in Paris with Joseph Bonnet.

DOROTHY ALLEN, L.R.A.M., A.R.C.M.

Has had valuable experience as a teacher in England and Canada. She is a pupil of York Bowen and an exponent of the famous Matthay method.

A. M. FELLMAN, DALTON McLAUGHLIN, MARY D. KEMP, MILDRED F. PETT, HELEN STURROCK, LILY McBAIN

Are warmly recommended by the management. In varying ways, according to their natural bent and training, all of them have won recognition as pianists and have also thoroughly established themselves as capable and reliable teachers.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

SINGING

The vocal department of The Academy has established an authoritative standard in Canada, which has been endorsed and commended by the most eminent critics, including directors and singers in the leading opera companies on this continent.

The study of singing demands instruction of the very best type from competent specialists of vast experience and high principles. The teacher's responsibilities are great, for in the proper care of the student's voice lies the making or marring of many a career. It is therefore necessary as a public safeguard, that vocal teachers should really understand their duties. There are many who attempt to teach singing who have no proper qualifications for such a vocation. The danger of tuition under such teachers lies, not in what the student fails to learn, but rather in the practice, which becomes habitual, of something radically wrong and which can only lead to the irreparable injury of the voice.

It is not altogether a question of what "method" is taught. The methods of first class teachers vary, but they all have one goal in view and that is—good singing. This point is apt to be forgotten by many vocalists.

On The Academy vocal staff are teachers of the highest international repute. The remarkable success of many students during the past season is the most effective proof that can be offered of the value of such experienced tuition.

OTTO MORANDO

Had the good fortune to belong to a family of excellent musicians, being nearly related to David Popper, the great 'cellist and composer. His early studies were pursued at the Vienna Conservatory, and the fact that Gustav Mahler, late composer and conductor of the opera at Vienna and New York, took particular interest in him is sufficient to show his exceptional talent. He sang with great success in Germany and Austria, but was not satisfied until he reached Italy, the Mecca of all vocalists. There he resided for some years studying the Lamperti method, and at the same time meeting and learning all he possibly could from the many singers resident there.

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Such arduous work as he did was bound to produce good results and soon important engagements came his way.

In 1909 he was engaged at the Royal Theatre, Malta, and sang before the late King Edward and T.R.H. the Duke and Duchess of Connaught. He was specially honoured by an invitation to the palace to sing again to them.

While his success on the stage has been great, his splendid musical knowledge and all round training, together with his own inclinations, seemed to mark him out as a born teacher. The careless, Bohemian life of the stage had lost its glamour and he decided to devote himself wholly to the training of others. His success in this direction has been remarkable and has fully justified the prediction that he would be one of the foremost teachers of his time.

"Toronto has one of the best teachers on the Continent"—Mr. Theodore Bauer, Managing Director of the National Grand Opera Co.

The recital by pupils of Signor Otto Morando at Columbus Hall on June 12th was perhaps the finest affair of its kind that has taken place in this city. This was due to the remarkably fine quality of the voices with which Signor Morando has been able to surround himself, as well as to the expression and high finish of the singing. Not only did most of the participants reveal a high standard of training in the matter of enunciation, phrasing, tone production and deportment, but some of them sang the operatic numbers which predominated on the programme with true Latin fervor,—a fact which must be attributed to the personality of their teacher.—*Saturday Night*.

An exceptionally interesting and successful recital by pupils of Otto Morando was given last night in the Columbus Hall, which was crowded to its capacity by a representative Society audience. The singing aroused enthusiasm, so uniformly good was it in regard to tone production, truth of intonation and an interpretation of the operatic numbers that followed closely the traditions of the lyric stage.

In this latter respect Signor Morando in the results of his work proved that not only has he a wide knowledge of operatic music, but also a special gift of imparting to his pupils the correct style and spirit. Another outstanding feature of the recital moreover was the surprising succession of sopranos with clear, bright voices and excellent production and clear-cut technique.—*Toronto Globe*.

WM. G. ARMSTRONG

It is questionable if there is on this continent a teacher who has had a broader vocal education or one who has given more serious thought to singing as a science than has Mr. Armstrong.

He is a pupil of many well known teachers of London, Paris and New York, including Madame Anna Lankow, the distinguished vocal Pedagogue noted for the great number of superior coloratura voices she produced.



OTTO MORANDO



W. G. ARMSTRONG



STANLEY ADAMS

THE CANADIAN ACADEMY OF MUSIC, LIMITED

Mr. Armstrong became Madame Lankow's representative teacher but severed that association in order to assume charge of the vocal department of the Pittsburg (Pa.) Conservatory of Music, from which institution he resigned on the expiration of three years to return to his home city, Toronto.

He has attracted considerable attention to himself through the medium of his scientific essays on vocal technicalities, these having brought him congratulatory letters from the vocal and medical profession of Europe and America. Such recognition goes far towards placing him among the coming authorities on vocal questions.

As a singer Mr. Armstrong stands out as a superior artist, possessing a voice of the true "Verdi" baritone type of great brilliancy and power, and with the high B. Flat well within his range. He well merits the title as Canada's leading Baritone.

STANLEY ADAMS

Has had the advantage of studying with some of the best masters, among them being Signor Sabbatini of Milan, Signor Lorenzo Valenti, late of Milan, now of London, England, Monsieur and Madam Simon, who were associated for twelve years with the great Delle Sedie in Paris, and also with Signor Otto Morando. In addition to a large and varied experience in opera and operetta he has had much success in drama and comedy. Along with his teaching of voice production and coaching he specializes in the study of Italian in relation to pronunciation and singing, elocution and expression, the training of dramatic classes for the production of plays, sketches, etc. His long residence in Italy made him thoroughly conversant with the language and music of that country and has been a great benefit to him in his capacity as a teacher.

In recitals given during the past season Mr. Adams' pupils displayed a very high standard of artistic singing. An indefatigable worker, with his large class, he is undoubtedly one of Toronto's most successful vocal teachers.

MRS. E. VARTY ROBERTS

Joined the staff last season, shortly after arriving from England. She is an excellent singer and a good musician. Her vocal teachers were



MRS. VARTY ROBERTS



A. L. M. CARTER



JOHN ADAMSON



EDITH M. PARKER



EMILY TAYLOR

THE CANADIAN ACADEMY OF MUSIC. LIMITED

Mdlle. Louise Douste and Edward Garceau, exponents of the famous Maurel method. She also studied piano for five years under Prof. Dannreuther at the Royal College of Music, London. She has already a large class of enthusiastic students.

EDITH M. PARKER

Is well known on the concert platform as one of Toronto's best contraltos. A pupil of Mr. George Sweet of New York, she has had some years of valuable experience as a teacher, and makes a specialty of training students for church and concert work.

A. L. MADELINE CARTER

Is well known in Toronto as a singer and teacher of great ability. She has qualified herself for her position by a course of study under a number of famous teachers in London, Eng., and New York, and in the latter city devoted two years to professional work. She is a superior and successful teacher of the voice.

JOHN ADAMSON

Received his training in Scotland and belongs to a family of musicians well known in that country. He has a sound practical and theoretical knowledge of singing and is a thoroughly capable teacher. He is Organist and Choirmaster at Yonge St. Methodist Church, conducted the Galt "Handel" Society, and has composed and edited a large number of popular anthems.

EMILY TAYLOR

Received an excellent vocal training in New York and Toronto, and has had several years' of successful experience in teaching.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

VIOLIN

This department, with Mr. Luigi von Kunits as the principal teacher, compares favorably with any violin school in Europe.

Mr. von Kunits has a well deserved reputation as one of the foremost teachers of the present day. The other teachers have all studied under Mr. von Kunits, who will personally supervise the work of every violin student. Such tuition makes it possible for students showing talent and diligence to reach the highest artistic standard of violin playing. This is conclusively proved by the large number of young professional violinists at The Academy, including many from the United States and various parts of Canada. Their artistic playing is attracting great attention to the merits of this department.

Correct tuition is particularly indispensable for success in violin playing. Too much emphasis cannot be laid upon the importance of this truth generally, but especially as it relates to beginners. A large proportion of the unsuccessful attempts to play the violin may be attributed to careless or bad teaching. Such carelessness or incompetence leads to faults which discourage and which take months of hard work to eradicate. It is, therefore essential—in order to avoid the possibility of misfortune—to exercise discrimination in choosing a teacher and to be certain that the time spent on study will be used to the best advantage.

LUIGI von KUNITS

Has attained an enviable reputation as a musician and violinist, based upon an unusually thorough theoretic and technical training in the science and practice of music, supplemented by a sound literary and classical education. His education, both musical and collegiate, was received in Vienna, where he graduated at the University and at the Law School. He studied violin with Johann Kral and J. M. Gruen and O. Sevcik; theory with Dr. Anton Bruckner; musical composition with Franz Jaksch; and musical history with Dr. Eduard Hanslick, the famous critic. Mr. von Kunits was the leader of the string quartette of the Tonkuenstler Verein, when Johannes Brahms was their president, and thus became very closely associated with all the celebrated musicians and composers then in Vienna.

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He held the position as Concertmeister of the Pittsburgh Symphony Orchestra, and in addition to his work in the orchestra gave an annual series of chamber-concerts with his quartette, with programmes of the highest order. He has gained a magnificent European reputation and is generally recognized as one of the great violinists of the present day.

He is also a brilliant theoretical musician, one of his distinguished pupils for composition being Charles Wakefield Cadman, the well known American composer.

Mr. von Kunits' success as a teacher is clearly shown by the high positions attained by his pupils. Miss Vera Barstow, the young American violiniste, who has played with marked success for the last two seasons with all the principal Symphony Orchestras on this continent, received all her training from him. Another wonderful pupil is Mr. Charles Hyll, a young Danish violinist, who has just been appointed First Concertmeister of the Cologne Symphony Orchestra, and who in recent appearances in various European cities created a profound impression by his astonishing virtuosity.

To the violinists of the very first rank Mr. Luigi von Kunits should be added as one is fully justified to do so. We vividly regretted to have missed his former recitals, when we listened to his truly finished reading of the D major concerto by Brahms. A master of his instrument, who with continuous tonal beauty combines a rarely heard rhythmical precision and a plasticity of the melodic line. That von Kunits is most intimately familiar with the last demands of the technic of his instrument, his rendition of Sarasate's *Carmen Fantasy* demonstrated, which simply abounds in difficulties of all kinds. The artist was splendidly accompanied by the Tonkünstler Orchestra, which Kapellmeister L. Materna directed with a firm hand.—*Vaterland*. December 17, 1910.

Maestro Luigi von Kunits, who may have been spoilt somewhat by his great successes in America, has now acquired the rights of musical citizenship even with us, from whom he has been absent so many years. The artist is now also appreciated in Vienna, his native town, to his full deserts, and the loud applause that accompanied his own recital was the best witness thereof. Mr. von Kunits, most ably supported by Walther Kirschbaum, played the Kreutzer Sonata, then Bach's Chaconne (a rendition of broad outlines and of perfect classical style), a concert Allegro by Paganini and four pieces of his own of intrinsic worth and melodious structure. His magnificent tone showed this time to a still higher advantage, since he used a genuine Stradivarius violin.—*Deutsches Volksblatt*, November 4, 1911.

A Paganini evening was presented by Luigi von Kunits at Ehrbar's. Paganini is known among us almost exclusively only as the author of finger-breaking violin eccentricities; only a few know that he was also a very gifted composer, but the rest should consult the authority of Schumann, Liszt, and Brahms. Mr. von Kunits possesses indeed all the requirements of an excellent Paganini interpreter, the sweet insinuating tone quality, the light elegant bowing, an uncanny virtuosity, a bewildering assurance and purity of left-hand stopping, a boldness of the bow stroke, that fully justified the stormy applause of the enthusiastic audience.—*Fremdenblatt* (Dr. Richard Batka), January 15, 1912.

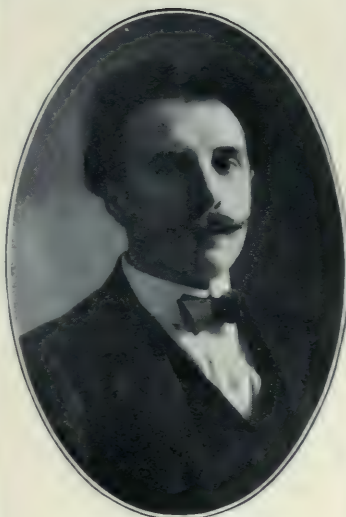
Luigi von Kunits, at the present time the most prominent violinist of Vienna, gave a sensational event with his Paganini evening at the Ehrbar Saal on January 9th. With fabulous technic and playful ease he conquered the immensely difficult programme and



A. ELY



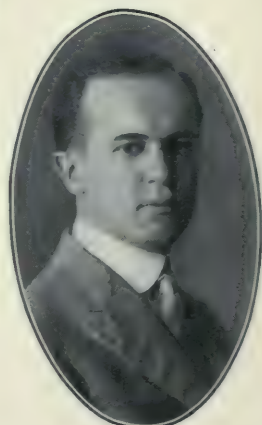
MARIE SOUTHALL



LUIGI VON KUNITS



BENEDICK CLARKE



A. J. BODDY

THE CANADIAN ACADEMY OF MUSIC, LIMITED

astonished the admiring audience. The ovation following was so vehement that he had to add five more pieces as encores.—*Neue Musik und Theaterzeitung*, March, 1912.

Mr. von Kunits' artistry was distinguished by brilliant fingering and bowing in florid passages and cadenzas and by a distinct power in obtaining from his instrument pure melodic beauty rendered with flawless suavity and finish in style. He displayed all these qualities in Camilla Horns G Major fantasy and then electrified the audience with brilliant technical virtuosity in Paganini's Non Piu Mesta.—*Toronto News*.

ARTHUR ELY

Is a brilliant violinist and experienced musician. He has been a member of the Cincinnati, Pittsburg, Volpe and Toronto Symphony Orchestras, and has all the qualifications necessary for a good teacher.

MARIE SOUTHALL

Is a very clever violinist and good teacher. The work accomplished by her pupils last season was warmly praised by competent judges.

BENEDICK CLARKE

Is a Toronto violinist with an excellent reputation. He is a member of the Toronto Symphony Orchestra and has had some years' teaching experience.

VIOLONCELLO

GEORGE A. BRUCE

Has met with much success as a teacher, a statement which is practically illustrated by the proficiency and musicianship of his pupil, Mr. Roy Webster, who is already in such popular demand as a concert soloist.

Mr. Bruce received his musical education in the Old Country and studied under the best masters, including Benda, Sasbach and Fuchs.

He was a member of the Scottish Orchestra for several years and has had a large experience in solo and ensemble work.

HARP

THELMA HOLM

Has had several years of experience with this beautiful instrument and has just returned from the United States where she pursued a special course of study to qualify her as a teacher.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

NORMAL TRAINING FOR PIANO TEACHERS

Terms for Complete Course of 30 Lessons, \$50.00

The primary object of the Normal Class is to train teachers how to teach. There are many young teachers who do not know through experience and development just the best course to pursue with their pupils, and it is the purpose of the Normal Course to give them as much practical experience regarding the best methods to be used with a variety of pupils as is possible. The Department for Piano Instruction is in charge of the Director of Music. The students gain information that is of inestimable advantage to them and, in fact, is indispensable in the pursuit of their vocation.

CHILDREN'S DEPARTMENT

Conducted by MRS. G. E. GROVE, Mus. Bac.

The methods of training the young mind have of late years been especially investigated and improved and in no sphere has there been a greater revolution than in teaching music to children.

Too often the first steps in the study of music have resulted in mere drudgery. The charm and beauty of the music, which should be kept foremost, have been driven into the background by monotonous and obsolete methods.

The aim of the most approved and up-to-date systems is to blend music, psychology and pedagogy—to develop the study of music along such lines that the beauty is retained, the young mind stimulated and interested, and a firm foundation laid on which to build future artistic results.

The Effa Ellis System of Piano and Harmony combines all the best and newest features in a specially happy manner. In this system the little ones are made to think for themselves and games are not necessary to sustain their attention. The simple and convincing method of portraying the fundamental points of music and harmony is sufficient to cause the children to eagerly and quickly assimilate the very soul of the music. They learn to reason logically and to obtain right conceptions of every step, which is so necessary in order to achieve results and prevent unnecessary repetition.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

The Course proceeds along psychological lines, building upon what the pupil already knows (about general subjects) and giving in advance the reasons for each step. This involves the teaching of rhythm, harmony, melody writing and form at the same time, but so successful is this sane method that the pupil actually learns all these branches in the time often required for one under the old methods of teaching.

Mrs. Grove, who has charge of the Children's Department, and who has introduced the Effa Ellis System into The Academy, has established an enviable reputation by her ability to influence and interest young students successfully in their work.

Fees—Term of ten weeks. Two class lessons, per week, \$8.00.

ACADEMY ORCHESTRA

Conducted by Luigi von Kunits

The successful performance of the Students' Orchestra at the closing concert in Massey Hall convincingly demonstrated the importance of this class. It supplies a means whereby an education may be obtained that is very often only possible in a regular symphony orchestra. It so trains the students that if they decide to enter the professional ranks they are able to do the work required of them. For the amateur who loves good music and desires to participate in the performance of such no better opportunity could be found. It appeals to many players who have not the necessary time to allow them to continue private study, but who yet are anxious to keep up their practice as far as possible. The Academy Orchestra is open to such players providing they are sufficiently advanced.

Mr. von Kunits' varied experience and high reputation as a symphony orchestra conductor will undoubtedly tend to make this a class of the greatest practical value to orchestral students.

Students of The Academy have the advantage of joining this class free of charge; for others the fee for the session is \$10.00.

PREPARATORY ORCHESTRAL CLASS

This class is meant specially for the large number of young players who are not sufficiently advanced to join the regular orchestra but who play well enough to necessitate beginning their experience of ensemble playing.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

String music of a light nature is studied and particular attention is paid to bowing, fingering, etc. It proves a great encouragement and assistance to students at a time when they require it most. It directs and trains them to become good musicians and also helps very much in their rapid advancement.

ENSEMBLE CLASSES

Conducted by Luigi von Kunits and Geo. A. Bruce

Chamber Music should be regarded as an essential study by every instrumentalist who desires to become a good musician. It offers golden opportunities of education to the student; it is the most intimate and delightful form of concerted music; it is also a crucial test of ability for all players. The great masters have in trios, quartettes, quintettes, etc., found an expressive medium for their most sublime thoughts.

It is the desire of The Academy to foster and develop a love for such music, knowing that it will surely result in the advancement of musical ideals.

CHAMBER MUSIC CONCERTS

The following programmes were given during the past season by The Academy Quartette, Luigi von Kunits, first violin; Milton Blanshtein, second violin; Alfred Bruce, viola; and George A. Bruce, 'cello and with Walther Kirschbaum, pianist.

QUARTETTE.....	D Minor.....	Mozart
PIANO TRIO.....	F Minor Op. 65.....	Dvorak
QUARTETTE.....	D Major Op. 64 No. 5.....	Haydn
QUARTETTE.....	D Major.....	Mendelssohn
PIANO QUARTETTE....	G Minor.....	Brahms
QUARTETTE.....	A Major.....	Beethoven
QUARTETTE.....	A Minor Op. 29.....	Schubert
PIANO QUINTETTE....	A Minor Op. 14.....	Saint-Saëns
QUARTETTE.....	A Major Op. 41, No. 3.....	Schumann

THE CANADIAN ACADEMY OF MUSIC, LIMITED

SIGHT SINGING AND PART SINGING CLASSES

Conducted by Peter C. Kennedy

In this class instruction is given in sight reading, ear training, musical dictation and part singing.

Many students suppose this to be a study necessary only for singers. That is a mistaken idea, as it is really an important subject, and one well worthy of attention by every music student. The quality of the voice is not the important consideration.

The Course is excellent for pianists, who are inclined to neglect the proper training of the ear; for string players, who from the beginning must necessarily strive for correct intonation, it is a decided help; for singers, who desire a feeling of confidence and self reliance, it is an *absolute necessity*.

DANCING

Classical, Modern and National

MRS. J. MELTON ADAM

Mrs. Adam—formerly Miss Marguerite Bertram—was, in early life, surrounded by influences that assist materially in creating an artistic appreciation of the graces of dancing. Born in London, England, she was educated at Cheltenham College, and took a special course in dancing and physical culture at the Chute Dancing Academy, 23 Dorset Square, London (Miss Chute being one of Mrs. Wordsworth's best teachers). Mrs. Adam has specialized in national dances, having devoted much extra study to the Russian dances, some of which have been exemplified on the Canadian stage by visiting Russian dancers. In her Jamaica experience, Mrs. Adam was able to supplement the personal tuition which she has gained from the best London teachers by special work in the organization and conduct of dancing theatricals. Since coming to Toronto Mrs. Adam has won many friends and her pupils' work has been of a very high class. Of one entertainment under her supervision, a Jamaica newspaper says:

The entertainment arranged by Miss Bertram, in aid of the Girl Guides, came off on Saturday night in a crowded house. The audience was as big a one as would have assembled in the same place to listen to Grand Opera, and this alone was a compliment to the talented



MRS. J. MELTON ADAM



MRS. M. A. TRESTRAIL

THE CANADIAN ACADEMY OF MUSIC, LIMITED

lady through whose exertions the evening's amusement was made possible. A still greater compliment was the success which attended Miss Bertram's efforts and the unqualified appreciation of the audience. The children, whether as elves, fairies or dancers, were very good. The dance by Miss O. Henriques, and the skipping rope dance by Miss N. da Costo, were two of the prettiest exhibitions of juvenile skill we have seen for a long time. Miss Bertram's Highland Fling and Coon Dance were admirable examples of spirited dancing. Miss Bertram throws her whole soul into her respective parts; there is life and animation in what she does, as well as skill; the result is a great success. Miss Bertram's Roman dance was certainly the best feature of the evening. It was the well known story of the Horati, danced in two parts, "Joy" and "Sorrow." We cannot speak too highly of Miss Bertram's Classical Dancing; it is beautiful and graceful, and she herself has such charm that whether the dance be gay or sad the audience is carried along with her, enjoying almost as much as she does herself the movement and poetry of the dance. It will be conceded by everyone that Miss Bertram is certainly the best dancer we have in Jamaica today.

ELOCUTION AND DRAMATIC ART

MRS. MAY ANDERSON TRESTRAIL

Formerly Director of The Chicago Academy of Art, will conduct this department. In addition to her success as an instructor she gained a wealth of practical experience during nineteen years in the dramatic profession, embracing many phases of character impersonation.

Mrs. Trestrail will introduce methods of instruction now in vogue in the most successful schools of acting, including breathing, voice culture, technique, physical culture, facial expression, make-up, elocution and dramatic action. Particular emphasis will be placed upon the use of Delsarte, which aims not to cultivate a set of gestures to convey certain impressions, but to completely devitalize the muscles and leave them entirely subject to the will, as therein lies true dramatic expression.

Mrs. Trestrail uses the Edison Recording Phonograph with her pupils for voice culture. Records are made by the students, the reproduction of which reveal all the faults and mistakes, and enable the instructor to concentrate on these points and the pupil to realize just where the weakness lies. These records are preserved and comparison with later records form an interesting and accurate basis for estimating progress.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

EXAMINATION COURSES

The regular course of study for graduation is divided as follows:—

Preparatory Course.

Junior.

Intermediate.

Senior or Teachers (Graduating).

Artists.

The short extract given will indicate the work covered in the different departments.

The complete Syllabus may be obtained on application. Price 25 cents.

PIANO

- | | |
|--------------------|---|
| Preparatory | Elements of Piano Playing including Hand Training, Touch, Scales, Arpeggios, Rhythm, Ear Training, Easy Questions in Rudiments.
Studies and Sonatinas by Czerny, Lemoine, Bertini, Burgmuller, Clementi, Kuhlau, Gurlitt and others.
Selections from the smaller compositions by—Beethoven, Mozart, Reinhold, Schumann, Hollaender and others. |
| Junior | Further development of technic including Scales (Major and Minor), Chords, Arpeggios, Octaves, etc. Sight Reading, Ear Training, Harmony, etc.
Studies by Czerny, Jensen, Schmitt, Cramer, Heller, Two Part Inventions Bach, easier Sonatas and Variations by Beethoven, Sonatas by Haydn and Mozart, selected compositions by Chopin, Schumann, Schubert, Greig, Moszkowski, Sauer. |

THE CANADIAN ACADEMY OF MUSIC, LIMITED

- Intermediate** More advanced technical exercises, Scales in thirds, sixths, and tenths, Major and Minor, Chords and broken chords of Dominant and Diminished 7ths. (4 note triads) Arpeggios, Octaves, Sight Reading, Accompanying, Ear Training, Harmony, Form, etc. Studies by Czerny, Cramer, Clementi. Compositions by Bach, Beethoven, Brahms, Mozart, Schumann, Schubert, Chopin, Liszt, Rubenstein, Greig, Weber, Mendelssohn.
- Senior** Very advanced technical exercises, Scales, Chords, Arpeggios, Octaves, etc. in all their various forms, Etudes by Czerny, Cramer, Clementi, Chopin, Liszt. Pieces (including Concertos) by Bach, Beethoven, Brahms, Chopin, Schumann, Mendelssohn, Weber, Greig and others, including modern composers. Sight Playing, Ensemble Numbers and Accompanying.
- Artists** The artists' course is intended for those desiring to become soloists or teachers in the highest branches of the musical profession. This course consists of extended study in the most advanced technic, Etudes, Composition, Ensemble Music, and musicianship in general.

VOCAL DEPARTMENT

- Preparatory** Exercises by Concone, Randegger, Marchesi. Scales and Arpeggi. Songs. Rudiments of music.
- Junior and Intermediate** Exercises by Garcia, Randegger, Lankow, Bordogni, Stark, La Blache, Marchesi, Concone. Scale, Arpeggi and interval exercises. Sight Reading, Piano Playing, Ear Training, Theory. Interpretation of songs and ballads chosen from the best English, German, French and Italian Schools, with particular regard to Phrasing, Enunciation and Rhythm. Italian, French or German Language.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

Senior and Artist	Advanced studies by Lutgen, Marchesi, Bordogni, Rubini. Technical Exercises of all kinds, Sight Reading, Accompanying on the piano. Interpretation of Classic Songs, also Recitatives and Arias from the Standard Operas and Oratorios. Italian and French or Italian and German Languages.
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VIOLIN

Preparatory	Scales and Finger Exercise in first position. Studies by Kreuz, Kayser, Dancla. Solos by Danbe, Sitt, Hauptmann, Hauser.
Junior	Scales and Arpeggi in two octaves (Major and Minor) Studies by Kayser, Mazas, Hermann, Sevcik, Dont. Solos by Lachner, Hofman, De Beriot, Bohm, Sitt, Wolferrmann. Ear training, Sight reading, Theoretical work.
Intermediate	Scales in three octaves, Arpeggi in two octaves, Common Chord, Dominant 7th and inversions. Studies Mazas, Kreutzer, Sevcik, Fiorillo. Solos by Singalee, Alard, D'Ambrosio, Drdla, Svendsen, Ernst, Handel, Wieniawski.
Senior	Scales in thirds, sixths and Octaves, Arpeggi, Dominant and Diminished 7th in 3 octaves. Studies by Kreutzer, Rode, Wieniawski, Gavinies. Solos by Bach, Beethoven, Corelli, Spohr, Vieuxtemps, Wieniawski, Sarasate, Hubay. Ensemble Playing.
Artists	Scales and Arpeggi in all forms. Studies by Dont, Gavinies, Wieniawski, Sevcik, Paganini, Sauret, Ernst, von Kunits. Solos and Concertos by Bach, Beethoven, Mendelssohn, Bruch, Brahms, Spohr, Ernst, Vieuxtemps, Wieniawski, Godard.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

VIOLONCELLO

Junior

Major and Minor Scales two octaves.
Fuchs method for Cello. Grutzmacher daily exercises.
Studies by Dotzauer. Op. 120 and Kummer Op. 57,
Soli.
Ear Training, Sight Reading, Theoretical work.

Intermediate

Scales, Major and Minor, in three octaves with varied
bowings. Arpeggi 3 octaves.
Technical Exercises by Becker and Cossman.
Studies by Dotzauer, Grutzmacher (1st part)
Merk and Battanchon.
Concertinos and pieces by Romberg, Goltermann, etc.
Ear Training, Sight Reading.

Senior and Artist.

Scales in four octaves, Technic Becker.
Studies by Duport, Piatti, Grutzmacher.
Sonatas by Bach, Beethoven, Mendelssohn, etc.
Concertos by Romberg, Goltermann, Saint Saens,
Davidoff, Dvorak.
Concert pieces by Servais, Boellmann, Popper, Bruch.
Ensemble playing.

THEORETICAL COURSE

PREPARATORY EXAMINATION

The Rudiments of Music; comprising Notation, Scales, Intervals,
Rhythm, Musical Terms, the C Clef, Transposition.

JUNIOR EXAMINATION

Harmony, up to and including Suspensions.
Harmonization of Simple Melodies.
History of Music from the time of Bach to present time.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

INTERMEDIATE EXAMINATION

Completion of Theoretical Harmony.
Harmonization of Melodies and unfigured basses.
Simple Counterpoint in three parts.
Fugue, subject and answer.
Study of simpler musical forms.
History of Music from the time of Palestrina to present time.

SENIOR EXAMINATION

Composition.
Counterpoint in not more than four parts.
Double Counterpoint; Canon and Fugue.
Musical Analysis; Orchestration.
Musical History.
Elements of Acoustics.

EXAMINATION FEES

	To the Pupils of the Academy	Extra charge to those not Pupils of the Academy
Preparatory.....	\$ 3.00	\$ 1.00
Junior.....	4.00	1.00
Intermediate.....	6.00	2.00
Senior.....	12.00	3.00

NOTE—No extra charge is made for a certificate or testimonial but in case of failure to pass no refund will be allowed.

SCHOLARSHIPS

A number of Partial Scholarships are awarded annually, full particulars being announced to students during each session.

The winning candidates must continue their studies in the same Department for a period of not less than four terms, ten hours in each term, *paying fees for the first three terms in the ordinary way*, and then the amount of the Scholarship is credited to the pupil at the beginning of the fourth term.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

PARTIAL SCHOLARSHIPS

Value \$50.00 each. Awarded June, 1914

Piano, Junior—Miss Marjorie Bongard.

Piano, Senior—Mr. Kenneth Kingdon.

Violin—Miss Doris Robins.

Vocal—Miss Reta L. Herst.

The amount of these Scholarships was derived from the Scholarship Fund Chamber Music Concerts given by The Academy String Quartette, assisted by Walther Kirschbaum, pianist.

RULES AND REGULATIONS

All pupils entering The Academy must do so with the distinct understanding that they are to abide by the following rules and regulations:—

1. Students may enter at any time but not for a shorter period than one term of ten weeks.
2. The tuition fees of the Academy are payable strictly in advance for each term of ten weeks.
3. Cheques and Money Orders are to be made payable to The Canadian Academy of Music, Limited.
4. All business arrangements must be transacted at the Office, *not* with teachers.
5. No allowance can be made for lessons missed except in cases of protracted illness. Lessons missed through a briefer illness will be made up only when at least twenty-four hours' notice is given in advance of the pupil's inability to attend. Telephonic notification less than one full day beforehand will positively not be accepted.
6. Students intending to discontinue their lessons at the end of a term are required to give one week's notice to the Registrar.
7. To avoid delays and annoyance caused by different or incorrect editions, pupils are advised to order or purchase music at the Office.
8. Money paid by pupils, and which remains to their credit, will be available for tuition only within one year after such credit is made. No refund of money will be made.
9. Teachers are not authorized to make any exception to these Rules.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

TUITION FEES

PER TERM

The following are the rates in the different departments for a term of ten weeks.

FEES PAYABLE IN ADVANCE

Cheques and Money Orders must be made payable to The Canadian Academy of Music, Limited.

PIANO

Peter C. Kennedy—

Walther Kirschbaum—

Two half-hour lessons per week.....	\$60.00
One half-hour lesson per week.....	30.00

Richard Tattersall—

Two half-hour lessons per week.....	\$50.00
One half-hour lesson per week.....	25.00

Maria Bauchop—

Laura Newman—

Two half-hour lessons per week.....	\$40.00
One half-hour lesson per week.....	20.00

Mrs. G. E. Grove—

M. L. Gunther—

W. F. Pickard—

Two half-hour lessons per week.....	\$30.00
One half-hour lesson per week.....	15.00

J. Y. S. Ross—

G. F. Liddle—

Two half-hour lessons per week.....	\$25.00
One half-hour lesson per week.....	12.50

THE CANADIAN ACADEMY OF MUSIC, LIMITED

A. M. Fellman—
Dalton McLaughlin—
Dorothy Allen—
Mary D. Kemp—
Mildred F. Pett—
Helen Sturrock—
Lily M. McBain—

Two half-hour lessons per week \$20.00
One half-hour lesson per week 10.00

ASSISTANT PIANO TEACHERS

Angela T. Breen, Marion C. Gairns, Firenza Gilray, Eva Hall, Florence E. McKay, Katherine L. Roberts, Edith Turnbull, Florence I. Wagner, Frances Woodd.

Two half-hour lessons per week. Rate according to teacher from \$10.00 to \$15.00.

SINGING

Otto Morando—

Two half-hour lessons per week \$70.00

William G. Armstrong—

Stanley Adams—

Two-half-hour lessons per week \$50.00

One half-hour lesson per week 30.00

Mrs. E. Varty Roberts—

Two half-hour lessons per week \$40.00

One half-hour lesson per week 20.00

John Adamson—

Two half-hour lessons per week \$35.00

One half-hour lesson per week 17.50

THE CANADIAN ACADEMY OF MUSIC, LIMITED

Edith M. Parker—

A. L. Madeline Carter—

Two half-hour lessons per week \$30.00

One half-hour lesson per week 15.00

Emily Taylor—

Two half-hour lessons per week \$25.00

One half-hour lesson per week 15.00

VIOLIN

Luigi von Kunits—

Two half-hour lessons per week \$60.00

One half-hour lesson per week 30.00

Arthur Ely—

Two half-hour lessons per week \$25.00

One half-hour lesson per week 12.50

Marie Southall—

Benedick Clarke—

Two half-hour lessons per week \$20.00

One half-hour lesson per week 10.00

Andrew J. Boddy—

Two half-hour lessons per week \$15.00

One half-hour lesson per week 7.50

VIOLA

Alfred Bruce—

Two half-hour lessons per week \$30.00

One half-hour lesson per week 15.00

VIOLONCELLO

George A. Bruce—

Two half-hour lessons per week \$30.00

One half-hour lesson per week 15.00

THE CANADIAN ACADEMY OF MUSIC, LIMITED

ORGAN

Richard Tattersall—

Two half-hour lessons per week.....	\$50.00
One half-hour lesson per week.....	25.00

W. F. Pickard—

Grant Gall—

Two-half hour lessons per week.....	\$30.00
One half-hour lesson per week.....	15.00

ACCOMPANYING

Richard Tattersall—

Two half-hour lessons per week.....	\$50.00
One half-hour lesson per week.....	25.00

HARP

Thelma Holm—

Two half-hour lessons per week.....	\$20.00
One half-hour lesson per week.....	12.50

HARMONY, COUNTERPOINT AND COMPOSITION

Luigi von Kunits—

Two half-hour lessons per week.....	\$40.00
One half-hour lesson per week.....	20.00

Grant Gall, Mus. Bac.—

Mrs. G. E. Grove, Mus. Bac.—

Two half-hour lessons per week.....	\$30.00
One half-hour lesson per week.....	15.00
One lesson per week in class.....	7.00

SIGHT SINGING CLASSES

Peter C. Kennedy—

Fee per term of ten lessons.....	\$5.00
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THE CANADIAN ACADEMY OF MUSIC, LIMITED

DANCING

Mrs. J. Melton Adam—

Class Fee—Seniors

Attendance once a week.

10 hour lessons.....	\$10.00
Two in same family.....	18.00

Class Fee—Juniors

Attendance once a week.

10 hour lessons.....	\$ 8.00
Two in same family.....	14.00

Private

Half-hour.....	\$ 1.50
Half-hour, two pupils.....	2.50
One hour, two pupils.....	5.00
Course 10 half-hour lessons.....	12.00
Course 5 half-hour lessons.....	6.00
Course 10 hour lessons.....	24.00
Course 5 hour lessons.....	12.00

ITALIAN

Stanley Adams—

Two half-hour lessons per week.....	\$30.00
One half-hour lesson per week.....	15.00
One hour lesson in class per week.....	10.00

ELOCUTION AND DRAMATIC ART

Mrs. M. A. Trestrail—

Two half-hour lessons per week.....	\$30.00
One half-hour lesson per week.....	15.00
One lesson in class per week.....	10.00

THE CANADIAN ACADEMY OF MUSIC, LIMITED



GEO. A. BRUCE
Managing Director West End Branch

WEST END BRANCH



174 WRIGHT AVENUE
(Off Roncesvalles Avenue)
TORONTO
Telephone, Parkdale 95

THE CANADIAN ACADEMY OF MUSIC, LIMITED

The West End Branch of The Canadian Academy of Music will re-open on September 1st, 1914, in a new and commodious building, which has been specially furnished and fitted for the purpose and which the management feels certain will efficiently meet all the requirements of this large district.

The West End Branch will be equipped with a staff of experienced and competent teachers and in addition to the list of those given on following pages the services of several well known musicians identified with the main institution may also be secured by special arrangement. Pupils of the West End Branch can participate in all the valuable advantages that are open to those attending the Main Institution on Spadina Road.

Opportunities for being brought out in recitals and concerts under the most favorable conditions are frequently presented; in fact, this Branch of The Canadian Academy is prepared to give a completely rounded education—practical and theoretical—from the elementary to the most advanced stages of proficiency.

Mr. George A. Bruce, the Managing Director, is an accomplished musician, his training and experience eminently fitting him for his position. He will personally conduct the classes in ensemble playing and accompanying, and will be glad to advise those who contemplate studying in any department of the Institution.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

THE FACULTY

PIANO

Maria Bauchop
W. F. Pickard
Carl Wolfe
Mrs. E. L. Roberts
Mildred F. Pett
Dalton McLaughlin
Eva L. Gaskin
Edwin Gray
Katherine S. Grove
Marion C. Gairns

Ernest R. Bowles
G. F. Liddle
O. L. Gardner
Mary D. Kemp
Minnie L. Strachan
Eva Hall
Florence E. McKay
Angela T. Breen
Fances Woodd
Antoinette Boissonneau

SINGING

Ernest R. Bowles
Edith M. Parker
Emily Taylor

VIOLIN

Arthur Ely
Freida R. Spencer

VIOLONCELLO

George A. Bruce

PREPARATORY THEORY

Eva Hall

THEORY, HARMONY AND COUNTERPOINT

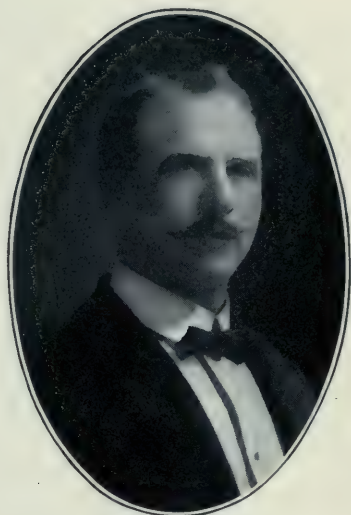
Mrs. G. E. Grove, Mus. Bac.

ELOCUTION AND PHYSICAL CULTURE

Mrs. May Crabbe Robinson

GUITAR, BANJO AND MANDOLIN

(Information on application)



E. R. BOWLES



O. L. GARDNER



CARL WOLFE

THE CANADIAN ACADEMY OF MUSIC, LIMITED

ERNEST R. BOWLES

Is a teacher of exceptional qualifications, and one of the most popular musicians in Toronto. He is Organist and Choirmaster of the Parkdale Methodist Church, and Conductor of Victoria College and St. Andrews Glee Club. He has just returned from a successful tour through the Old Country with the Victoria College Male Voice Choir.

O. L. GARDNER

Organist and Choirmaster of Dovercourt Road Presbyterian Church, is a teacher of prominence. He has had several years' experience in piano teaching, and has attained an enviable reputation as a musician.

CARL WOLFE

Is one of Toronto's very successful teachers. He has had years of experience in meeting the requirements of amateur and professional students, and his pupils' standing reflects his thoroughly reliable and authoritative methods.

EVA L. GASKIN

Has made piano teaching a specialty. Her methods are sound, and as a teacher she has proved eminently satisfactory.

EVA HALL

Is an excellent musician, and highly successful as a teacher of piano. She graduated with distinction some years ago in an exacting Piano Teacher's Course, and for the past two seasons studied with Walther Kirschbaum.

FLORENCE E. MACKAY

Is a very clever pianiste and accompanist. She has made several tours through Canada in this capacity, and is well qualified to be a most successful teacher.

KATHERINE S. GROVE

Conducts the Children's Classes, and is extremely well qualified for this work. Miss Grove has taken different courses for children's instruc-



MARY D. KEMP



MILDRED F. PETT



M. L. STRACHAN



EVA L. GASKIN

THE CANADIAN ACADEMY OF MUSIC, LIMITED

tion and has finally adopted the Effa Ellis System. The excellent results obtained fully justify this decision. While being particularly interested in children's instruction, Miss Grove has not neglected her own piano study, and for the last two years has been studying with Walther Kirschbaum.

MINNIE L. STRACHAN

Has won several piano scholarships, and has had twelve years' successful teaching experience.

FRIEDA R. SPENCER

A pupil of Luigi von Kunits, is a violinist of excellent attainments; has a happy personality and is a favorite with her many pupils.

TUITION FEES

Fees payable at the beginning of each term of ten weeks.

Private lessons can be arranged for any desired duration of time, the charge being in proportion to the scale herewith.

See rules and regulations on page 34.

PIANO

Maria Bauchop—

Two half-hour lessons per week.....	\$40.00
One half-hour lesson per week.....	20.00

Ernest R. Bowles—

Walter F. Pickard—

Two half-hour lessons per week.....	\$30.00
One half-hour lesson per week.....	15.00

G. F. Liddle—

Two half-hour lessons per week.....	\$25.00
One half-hour lesson per week.....	12.50



EVA HALL



KATHERINE GROVE



FRIEDA R. SPENCER



FLORENCE E. McKAY

THE CANADIAN ACADEMY OF MUSIC, LIMITED

Carl Wolfe—

O. L. Gardner—

Dalton McLaughlin—

Mildred F. Pett—

Mary D. Kemp—

M. L. Strachan—

Two half-hour lessons per week \$20.00

One half-hour lesson per week 10.00

Eva L. Gaskin—

Two half-hour lessons per week \$17.50

One half-hour lesson per week 9.00

Eva Hall—

Florence E. McKay—

Edwin Gray—

Two half-hour lessons per week \$15.00

One half-hour lesson per week 7.50

Mrs. E. L. Roberts—

Katherine Grove—

Angela T. Breen—

Two half-hour lessons per week \$12.00

One forty-five minute lesson per week 9.00

Marion C. Gairns—

Frances Woodd—

A. Boissonneau—

Two half-hour lessons per week \$10.00

One forty-five minute lesson per week 7.50

CHILDREN'S CLASSES

Katherine S. Grove—

For term of ten weeks, two one-hour lessons per week \$8.00

Usually four pupils in a class.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

SINGING

Ernest R. Bowles—

Two half-hour lessons per week	\$30.00
One half-hour lesson per week	15.00

Edith M. Parker—

Two half-hour lessons per week	\$30.00
One half-hour lesson per week	15.00

Emily Taylor—

Two half-hour lessons per week	\$25.00
One half-hour lesson per week	15.00

SIGHT SINGING CLASSES

Ernest R. Bowles—

Fee per term of ten lessons	\$5.00
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VIOLIN

Arthur Ely—

Two half-hour lessons per week	\$25.00
One forty-five minute lesson per week	18.75

Frieda R. Spencer—

Two half-hour lessons per week	\$15.00
One forty-five minute lesson per week	11.25

VIOLONCELLO

Geo. A. Bruce—

Two half-hour lessons per week	\$30.00
One half-hour lesson per week	15.00

ENSEMBLE AND ACCOMPANYING CLASS

Geo. A. Bruce—

Term of ten weeks	\$5.00
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THE CANADIAN ACADEMY OF MUSIC, LIMITED

THEORETICAL SUBJECTS

HARMONY AND COUNTERPOINT

Mrs. G. E. Grove, Mus. Bac.—

Two half-hour lessons per week	\$30.00
One half-hour lesson per week	15.00
One class lesson per week	7.00

PREPARATORY THEORY

Eva Hall—

For term of twenty weeks, one forty-five minute lesson per week \$6.00

Class lessons can be given only when there are a sufficient number of applicants to form a class.

Ordinary class lessons are one hour each (unless otherwise stated) but while classes are being formed, and until they are complete, the length of the lesson is usually in proportion to the number of pupils.

THE CANADIAN ACADEMY OF MUSIC, LIMITED

PROGRAMME OF CONCERT IN MASSEY HALL

May 28th, 1914

STUDENTS' ANNUAL CONCERT

Conductor Mr. Alfred Bruce

1. SYMPHONY—No. 5 C Minor.....*Beethoven*
Andante con Moto, Allegro
2. ARIA—Elsa's Dream (Lohengrin).....*Wagner*
MRS. JOHN A. MACDONALD
(Pupil of Otto Morando)
3. PIANO CONCERTO—Op. 15 C Major.....*Beethoven*
Largo, Rondo
MISS EDITH TURNBULL
(Pupil of Walther Kirschbaum)
4. VIOLIN CONCERTO—No. 23 G Major.....*Viotti*
Allegro
MISS RUTH KEMPER
(Pupil of Luigi von Kunitz)
5. VOCAL SCENA—Mad Scene (Luica di Lamermoor).....*Donizetti*
MISS MARJORIE DENNIS
(Pupil of Otto Morando)
Flute Obligato—Mr. D. F. Dineen
6. 'CELLO SOLO—Kol Nidrei.....*Bruch*
MR. ROY WEBSTER
(Pupil of Geo. A. Bruce)
Accompanist—Mr. Edwin Gray
7. PIANO SOLO—Valse in E Major Op. 34 No. 1.....*Moszkowski*
MISS FLORENCE MCKAY
(Pupil of W. F. Pickard)
8. VOCAL TRIO—From Faust.....*Gounod*
MISS LILLIAN STEINBERG, MR. BLAKE LISTER,
MR. JAS. A. SUTHERLAND
(Pupils of Otto Morando)
9. PIANO CONCERTO—Op. 25 G Minor.....*Mendelssohn*
Andante, Molto Allegro
MISS ANGELA T. BREEN
(Pupil of Peter C. Kennedy)
10. OVERTURE—Rienzi.....*Wagner*

In a very short space of time the Canadian Academy of Music has become a decided force in the musical life of Toronto. Already the work done by the teachers connected with this institution has won recognition in many parts of the Dominion—indeed, one might go further and say the continent—and the annual students' concert is becoming year by year a more important musical event. The recital of the young musicians drew a large audience to Massey Hall last night in spite of the warm weather. The concert proved a particularly interesting one, and served to introduce several very promising young people to the public. In fact, the youthfulness of the artists was a matter that called for special comment, especially as they acquitted themselves with the ease and

THE CANADIAN ACADEMY OF MUSIC, LIMITED

finish of veterans. Their work spoke eloquently of the excellence of their teaching, as they were nearly all equipped with a technique and a beauty of tone that made a splendid foundation for the development of interpretative ability.—*Mail and Empire*.

The students' annual concert of the Canadian Academy of Music, at Massey Hall last night was attended by a large and appreciative audience, who gave liberal recognition of the results of the work of the faculty as evidenced in the very creditable showing of the pupils who contributed to the program. The orchestra of the Academy, reinforced by a number of musicians from the Toronto Symphony Orchestra, and admirably conducted by Mr. Alfred Bruce, distinguished themselves in the Andante and Scherzo and finale of the C Minor Symphony of Beethoven, and the Wagner "Rienzi" overture. One may specially praise the work of the violoncellos in the Beethoven "Andante."—*Toronto Globe*.

The annual students' concert of the Canadian Academy of Music was an exceptionally interesting event of its kind, particularly in the performances of the orchestra of the institution, which had some assistance from members of the Toronto Symphony Orchestra. The Andante and the Allegro of Beethoven's glorious symphony were played under the direction of Mr. Alfred Bruce, with vital expression and genuine beauty of shading. The manner in which the climaxes were worked up came as a pleasant surprise. Several instrumental numbers rendered with the assistance of the orchestra were also admirable.

Saturday Night.

VIOLIN RECITAL

By

MILTON BLANKSTEIN (Pupil of Luigi von Kunits)

Assisted by

Miss Irma Williams, Soprano Mr. Brophy Ferguson, Baritone
Mr. Walther Kirschbaum, Pianist

1. SONATA FOR VIOLIN AND PIANO—Op. 12 No. 1.....*Beethoven*
Allegro con brio, Temo con Variazioni Rondo-Allegro.
MR. MILTON BLANKSTEIN MR. WALTER KIRSCHBAUM
2. SONGS—(a) Du bist wie eine Blume.....*Schumann*
(b) One Spring Morning.....*Nevin*
MISS IRMA WILLIAMS
3. CONCERTO—D. Minor.....*Vieuxtemps*
Recitative et Cadenza
Andante Religioso
MR. MILTON BLANKSTEIN
4. SONGS—(a) Liebesgluck.....*Max Spicker*
(b) Chant Hindu.....*Bernberg*
MR. BROPHY FERGUSON
(Miss Louise Honsinger, Accompanist)
5. SONGS—(a) Winterlied.....*Henning von Koss*
(b) Cuckoo Song.....*Roger Quiller*
MISS IRMA WILLIAMS
6. VIOLIN SOLI—(a) Nocturne E flat.....*Chopin*
(b) Sarabande et Musette.....*von Kunits*
(c) Caprice Viennois.....*Kreisler*
MR. MILTON BLANKSTEIN

THE CANADIAN ACADEMY OF MUSIC, LIMITED



DIRECTORS' ROOM

THE CANADIAN ACADEMY OF MUSIC, LIMITED

RECITAL

by Pupils of Otto Morando

1. Entree of Cio Cio San (From the Opera "Madame Butterfly") *Puccini*
MRS. JOHN A. MACDONALD, with Chorus
2. (a) The Bells of St. Mary's *Rodney*
(b) Die beiden Grenadiere *Schumann*
MR. JAMES A. SUTHERLAND
3. (a) Hindoo Song *Bemberg*
(b) Hai luli *Coquard*
MRS. K. L. ZIMMERMAN
4. Duet from the Opera "La forza del Destini" *Verdi*
MR. BLAKE LISTER MR. CHAUNCEY JOHNSON
5. (a) On the Road to Ballyshee *Elliott*
(b) Fruhlingsnacht *Schumann*
MISS LAURA TOUGH
6. (a) "Wie bist du meine Konigin" *Brahms*
(b) Lockruf *Ruckauf*
MR. CHAUNCEY JOHNSON
7. (a) Aria from "Adrienne Lecouvreur" *Cilea*
(b) Aria from "Mefistofele" *Boito*
MISS LILLIAN STEINBERG
8. Duett from "Madame Butterfly" *Puccini*
MRS. A. JOHN MACDONALD MR. NORMAN BILTON
9. (a) "Als die alte Mutter" *Dvorak*
(b) "Elegie" *Massenet*
MISS LENA ELLIS
'Cello Obligato, MR. ROY WEBSTER
(Pupil of Mr. Geo. A. Bruce)
10. (a) Aria from "La Boheme" *Puccini*
(b) Aria from "Manon" *Massenet*
MISS MARJORIE DENNIS
11. "Zur Ruh', zur Ruh'" *Hugo Wolf*
MRS. CARLOS WARFIELD
12. From "La Gioconda" *Ponchielli*
(a) Aria "Suicidio"—MRS. CARLOS WARFIELD
(b) Aria "Voce di donna"—MRS. C. W. GOODE
(c) Trio —MRS. ZIMMERMAN, MRS. GOODE, MR. LISTER
13. (a) Come down laughing streamlet *Gilbert Spross*
(b) Valse from "Romeo and Juliette" *Gounod*
MISS IRMA WILLIAMS
14. Final Trio from "Faust" *Gounod*
MISS STEINBERG MR. LISTER MR. SUTHERLAND

THE CANADIAN ACADEMY OF MUSIC, LIMITED

RECITAL

by Mr. Kenneth Kingdon (Pupil of W. F. Pickard)

assisted by Mrs. L. F. Jones and Mr. Brophy Ferguson

Sonata Op. 27, No. 2.....	Beethoven
Adagio Sostenuto, Allegretto, Presto con fuoco	
MR. K. KINGDON	
Die Lorelei.....	Liszt
MRS. L. F. JONES	
March.....	Schumann
Murmur du Vent.....	Sauer
Traumerei.....	MacDowell
Ungarisch.....	MacDowell
MR. K. KINGDON	
Requiem.....	Sidney Horner
To Mary.....	M. V. White
Invictus.....	Bruno Huhn
MR. BROPHY FERGUSON	
Valse Op. 42.....	Chopin
Etude Op. 10, No. 6.....	Chopin
Etude Op. 10, No. 12.....	Chopin
Ballade Op. 47.....	Chopin
MR. K. KINGDON	
Printemps.....	Leo Stern
MRS. L. F. JONES	
Cantique d'Amour.....	Liszt
La Campanella.....	Paganini-Liszt
MR. K. KINGDON	

RECITAL

by Pupils of Stanley Adams

1. ARIA—"Voi lo Sapete" ("Cavalleria Rusticana").....*Mascagni*
MISS LEILA AUGER
2. "Caro mio ben".....*Giordani*
"Obstination".....*Fontenailles*
MISS ETHEL DREW-BROOK
3. "The Song of the Blue Bird".....*Bothwell Thomson*
"My Heart at Thy Sweet Voice".....*Saint-Saens*
("Samson and Delilah")
MISS WINNIFRED LANCELEY

THE CANADIAN ACADEMY OF MUSIC, LIMITED



PIANO STUDIO

THE CANADIAN ACADEMY OF MUSIC, LIMITED

4. "Sweet Be Thy Dreams" *James*
(Violin obligato by MISS RUTH KEMPER)
A. E. PACKER
5. "Lullaby" *Bond*
"Mifanwy" *Forster*
MRS. FRITZ FOX
6. "March," "June," "October" *Haydn Wood*
("Three Little Songs of the Year")
MISS KATHLEEN LANCELEY
7. "Das Erste Veilchen" *Mendelssohn*
"Pour un baiser" *Tosti*
MISS MARGARET STURROCK
8. "For Music" *Franz*
"Little Grey Home in the West" *Lohr*
MR. ERROL PLATT
9. "The Valley of Laughter" *Sanderson*
MISS DAISY MORGAN
10. DUET—"Ciel mio padre!" *Verdi*
(*"Aida"*—Act 3)
MISS WINNIFRED LANCELEY MR. ADAMS
11. "Lascia ch'io pianga" *Handel*
(Violin obligato by MISS RUTH KEMPER)
"When the Birds go North Again" *Willeby*
MISS BERYL ADAMS
12. "Si mes vers avaient des ailes" *Hahn*
"Christina's Lament" *Dvorak*
MISS VETA CROOKS
13. "Songs My Mother Sang" *Grimshaw*
MR. A. E. PACKER
14. "Down in Nodaway" *Gaynor*
"Lift Thine Eyes" *Logan*
MISS ETHEL DREW-BROOK
15. "Damon" *Stange*
"Ma Laddie" *Thayer*
MISS LEILA AUGER
16. "Maire My Girl" *Aiken*
MR. ERROL PLATT
17. "The Dawn of Love" *Talbot*
MISS DAISY MORGAN
18. ARIA—"Mi chiamano Mimi" (*"La Boheme"*) *Puccini*
MISS WINNIFRED LANCELEY
19. DUET—"La Traviata"—Act 2. *Verdi*
MISS LEILA AUGER MR. ADAMS

THE CANADIAN ACADEMY OF MUSIC, LIMITED

PIANO RECITAL

by Pupils of Miss Maria Bauchop

assisted by Miss Doris Robins (Pupil of Luigi von Kunits)

1. An Evening Song, Op. 14, No. 1.....*Tellier*
MISS ELAINE NICHOLLS
2. Allegretto from Sonata Op. 14, No. 1.....*Beethoven*
MISS LOIS DUNLOP
3. Merry Peasant, Op. 68, No. 10.....*Schumann*
MISS TOOTSIE CAWTHRA
4. Prelude No. 20.....*Chopin*
To the Spring.....*Grieg*
MISS MARJORIE BONGARD
5. Concerto D Major, Op. 20.....*Viotti*
MISS DORIS ROBINS
6. Moon of Omar, Op. 52.....*Clarence Lucas*
Papillons, Op. 50, No. 5.....*Ole Olsen*
MISS MARJORIE FRASER
7. To a Wild Rose, Op. 51.....*MacDowell*
Butterflies, Op. 11, No. 4.....*Poldini*
MISS VICTORIA GOODERHAM
8. Sonata Quasi Una Fantasia, Op. 27, No. 2 (Last Two Movements).....*Beethoven*
MISS LAURA SPENCER

THE CANADIAN ACADEMY OF MUSIC, LIMITED



RECITAL HALL

THE CANADIAN ACADEMY OF MUSIC, LIMITED

RECITAL

by Piano Pupils of W. F. Pickard

assisted by Mrs. Fred. L. Score, Soprano (Pupil of W.G. Armstrong)

1. "Valse Carnavalesque".....*Chaminade*
MISS ISABEL CRANSTON MISS THELMA HOLM
2. "Mazurka".....*Helmund*
MISS MARJORIE DEEKS
3. "Study in F. sharp minor".....*Clementi*
"Forest Elves".....*Schytte*
MISS THELMA HOLM
4. "Shepherds All and Maidens Fair".....*Nevin*
MISS MARY CLARK
5. "Cantique d'Amour".....*Liszt*
MISS BESSIE KERR
6. "Valentine".....*Richards*
"The Call".....*Andrews*
MRS. FRED L. SCORE
7. Duo—"Fantasy of Scottish Airs".....*Rockstro*
MISS MARY CLARK MISS VERA GILMORE
8. "Trosaieme".....*Helmund*
MISS HELEN WESTON
9. "Valse de Concert".....*Wieniawski*
MISS ELLA VAN EVERY
10. "Polish Dance".....*Scharwenka*
MR. VALANCE BUSSEY
11. "Valse in E major" Op. 34 No. 1.....*Moszkowski*
MISS FLORENCE MACKAY
12. "Chanson Provencale".....*Del Acqua*
MRS. FRED. L. SCORE
13. "Pierrette".....*Chaminade*
MISS VERA GILMORE
14. "To the Spring".....*Grieg*
MISS FLORENCE WESTON
15. "Concerto" Op. 69, Allegro con Fuoco.....*Hiller*
MR. KENNETH KINGDON
(Orchestral part on second piano by MISS FLORENCE MACKAY)

THE CANADIAN ACADEMY OF MUSIC, LIMITED

RECITAL

by the Pupils of the West End Branch

- | | | |
|----|--|--------------------|
| A. | PIANO SOLO—(a) Valse Impromptu
(b) Egyptian Dance..... | Diemer
Frimol |
| | MISS ROWENA TILL | |
| B. | SONG—Under the Desert Star..... | Temple |
| | MR. T. T. CARPENTER | |
| C. | PIANO SOLO—Meditation..... | Chaminade |
| | MISS GRACE MOODY | |
| D. | PIANO DUETT—Caprice..... | Russel |
| | MASTERS ORMOND AND ROMAINE KENNEDY | |
| E. | PIANO SOLO—The Rustle of Spring..... | Sinding |
| | MISS MARJORIE T. BALL | |
| F. | VIOLIN SOLO—Dialogue..... | Drdla |
| | MISS NANNIE ORR | |
| G. | PIANO SOLO—Prelude in C minor..... | Rachmaninoff |
| | MR. STUART HOLMES | |
| H. | SONG—Boat Song..... | Harriet Ware |
| | MISS IOLA ELDER | |
| A. | PIANO SOLO—Elevation..... | Chaminade |
| | MISS MARY EDMANSON | |
| G. | SONG—Sunbeams..... | Renold |
| | MISS GERALDINE MANNING | |
| I. | PIANO SOLO—Hark, Hark the Lark..... | Schubert-Liszt |
| | MISS A. BOISSONNEAU | |
| B. | SONG—(a) An der Sonnenschien.....
(b) Carmina Carmina..... | Schumann
Wilson |
| | MISS MURIEL HALL | |
| J. | PIANO SOLI—(a) From a Wandering Iceberg }
(b) To the Sea..... | MacDowell |
| | MISS JOCELYN TAYLOR | |
| H. | SONG—Berceuse..... | Gounod |
| | MISS IRENE BRYAN | |
| A. | PIANO SOLO—Spanish Caprice..... | Moszkowski |
| | MISS GRACE LYNDEN | |

- | | | | | | |
|----|----------|-----------------|----|----------|-------------------|
| A. | Pupil of | Mr. Carl Wolfe | F. | Pupil of | Miss F. Spencer |
| B. | " " | Miss E. Taylor | G. | " " | Mr. E. R. Bowles |
| C. | " " | Mrs. Roberts | H. | " " | Miss E. M. Parker |
| D. | " " | Miss M. F. Pett | I. | " " | Miss M. D. Kemp |
| E. | " " | M. G. J. Courts | J. | " " | Miss E. Hall |

THE CANADIAN ACADEMY OF MUSIC, LIMITED



VIOLIN STUDIO

THE CANADIAN ACADEMY OF MUSIC, LIMITED

PIANO RECITAL

by Pupils of Walther Kirschbaum

1. Sonata in C (Last Movement).....Kuhlau
MISS DOROTHY DILLEMUTH
2. Concerto in A (Second and Third Movements).....Mozart
MR. EDWIN GRAY
3. Sonata in C (Second Movement).....Weber
MISS EVA HALL
4. Sicilliana.....Leschetizky
MISS FRANCES WOOD
5. Concerto in C (First Movement).....Beethoven
MISS EDITH PENGILLEY
6. Scherzo in B minor.....Chopin
MISS FRIEDA DAVIDSON
7. (a) Romance in F sharp.....Schumann
(b) Rhapsodie in G minor.....Brahms
MISS HELEN STURROCK
8. Concertstuck in F minor.....Weber
MISS FIRENZA GILRAY

VOCAL RECITAL

by Pupils of W. G. Armstrong

assisted by Miss Margery M. Martin, Pianiste

(Pupil of Peter C. Kennedy)

- "Villanelle".....Dell'Acqua
MISS IDA WHITESIDE
- O My "Fernando" (La Favorita).....Donizetti
MISS CLAUDINE BROWN
- "Brindisi" (Cavalleria Rusticana).....Mascagni
MR. NORMAN COLVIN
- (a) In this sepulchral darkness.....Beethoven
(b) The Dawn.....D'Hardelot
MISS KATE PREST
- (a) Shadow Dance.....MacDowell
(b) Marche Fantastique.....W. G. Smith
MISS MARGERY M. MARTIN
- "Even bravest Hearts" (Faust).....Gounod
MR. W. CHANDOS INNES

THE CANADIAN ACADEMY OF MUSIC, LIMITED

(a) Thou art so like a flower.....	<i>Chadwick</i>
(b) "The Dew".....	<i>Sommerville</i>
MISS EVA MACGREGOR	
"Lieti Signor" (Gli Ugnotti).....	<i>Meyerbeer</i>
MISS FLORENCE WINNACOTT	
Scherzo Valse.....	<i>Moszkowski</i>
MISS MARGERY M. MARTIN	
"Se Saran Rose".....	<i>Arditi</i>
MRS. FRED. L. SCORE	
"Vision Fugitive" (Herodiade).....	<i>Massenet</i>
MR. HARRY JACKSON	
DUET—Nedda-Silvio.....	<i>Leoncavallo</i>
MRS. FRED. L. SCORE	MR. WM. G. ARMSTRONG

VIOLIN RECITAL

by Miss Doris Robins and Miss Ruth Kemper

(Pupils of Luigi von Kunits)

assisted by

Miss Angela T. Breen (Pupil of Peter C. Kennedy)

and

Miss Veta Crooks (Pupil of Stanley Adams)

- (a) In the Forest..... *Macdowell*
 (b) Hungarian..... *Macdowell*
 (c) Miserere..... *Verdi-Gottschalk*
 MISS ANGELA T. BREEN
- Concerto No. 20, D Major..... *Viotti*
 Allegro, Adagio, Allegretto-Allegro vivo
 MISS DORIS ROBINS
- (a) "Dreaming"..... *Howley*
 (b) "Could I"..... *Tosti*
 MISS VETA CROOKS
- (a) Legend..... *Clarence Lucas*
 (b) Waw-waw-tay-see (Little Firefly)..... *Cadman*
 (c) Hindoo Song..... *Ruth Kemper*
 (d) Bohemienne..... *Vieuxtemps*
 MISS RUTH KEMPER
- (a) "Allah"..... *Chadwick*
 (b) "Awake, 'tis day"..... *Barbour*
 MISS VETA CROOKS
- Concertante for two Violins..... *Dancla*
 MISS DORIS ROBINS MISS RUTH KEMPER

THE CANADIAN ACADEMY OF MUSIC, LIMITED



RECEPTION ROOM

THE CANADIAN ACADEMY OF MUSIC, LIMITED

PIANO RECITAL

by Pupils of Richard Tattersall

1. DUET—Sonata in D..... *Mozart*
 MRS. KIRKNESS MISS VERA LATIMER
2. (a) Funeral March Op. 39 }..... *Tschaikowsky*
 (b) Valse.....
 MASTER ALFRED BRODIE
3. (a) Nocturne in E flat Op. 9, No. 2..... *Chopin*
 (b) Allegro assai Op. 72, No. 5..... *Mendelssohn*
 MR. ERNEST RICHARDSON
4. (a) Prelude in D flat..... *Chopin*
 (b) Musette in A minor..... *V. Dolmetch*
 MRS. KIRKNESS
5. (a) Valse in A flat Op. 69, No. 1..... *Chopin*
 (b) Solfeggietto..... *P. E. Bach*
 (c) Allegro di molto }
 MISS LATIMER
6. Concerto in C minor Op. 37..... *Beethoven*
 Largo Rondo
 MR. GEORGE COUTTS
 (Second Piano, MR. TATTERSALL)
7. Fantasia Impromptu in C sharp minor Op. 66..... *Chopin*
 MISS MOLLIE LAW
8. (a) Berceuse Op. 57..... *Chopin*
 (b) Valse Caprice Op. 37..... *Leschetizky*
 MISS DORA CONNOR
9. (a) The Lark..... *Glinka-Balakirew*
 (b) Rhapsodie in B Minor Op. 79..... *Brahms*
 MR. COUTTS

PIANO RECITAL

by Miss Ruth Trebilcock (Pupil of J. Y. S. Ross)

assisted by Mrs. B. D. Paterson, Pianiste and Miss Lena Ellis,

Soprano (Pupil of Otto Morando)

1. Suite, Op. 15 for two Pianos..... *Arensky*
 Romance Waltz Polonaise
 Second piano by MRS. B. D. PATERSON
2. Sonata Op. 27, No. 2..... *Beethoven*
 Adagio Sostenuto Allegretto Presto Agitato

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3. SONG—Ave Maria from Otello..... *Verdi*
MISS LENA ELLIS
4. Etudes Op. 10, No. 5}
Op. 25, No. 9}..... *Chopin*
Scherzo in B flat Minor
5. SONGS—Requiem..... *Mary Turner Saller*
Spring..... *Hildach*
MISS LENA ELLIS
6. Rhapsodie No. 6..... *Liszt*

VOCAL RECITAL

by Pupils of Miss Edith M. Parker

assisted by Mr. Roy Webster, Cellist (Pupil of Geo. A. Bruce)

- Rose of My Heart..... *Lohr*
MISS SARAH BELL
- (a) Since first I met Thee (Love's Epitome)}
(b) Requiem *Saller*
MISS ANNIE BANFIELD
- (a) Like the Rosebud..... *La Forge*
(b) In Autumn..... *Solbruck*
MISS MAE L. HARRIS
- 'CELLO SOLO—(a) Le Cygne..... *Saint Saens*
(b) Gavotte..... *Gossec*
MR. ROY WEBSTER
- An Emblem..... *Thompson*
MISS MARIAN HAYES
- Berceuse—Jocelyn..... *Godard*
MISS IRENE BRYAN
- (a) The Yellowhammer..... *Lehmann*
(b) Cry of Rachel..... *Saller*
MISS MARY HUNTER
- 'CELLO SOLO—(a) Ave Maria..... *Schubert*
(b) Arlequin..... *Popper*
MR. ROY WEBSTER
- The Pipes of Pan—The Arcadians..... *Moncton*
MISS GLADYS HOLDENBY
- O del mio dolce ardor..... *Gluck*
MISS ISABEL KNIGHT
- Ave Maria..... *Mascheroni*
MISS IOLA ELDER
'Cello Obligato by MR. WEBSTER
MR. EDWIN GRAY, Accompanist

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1. La Princesa, "Spanish Dance".....*Ollo Merz*
MISS SHEILA IRVINE
2. Etude Melodique.....*Raff*
MISS ELIZABETH GORDON
3. SONGS—(a) Roses.....*Adams*
(b) If no one ever Marries Me.....*Lehmann*
MISS DAISY MORGAN
4. J'y Pense.....*Meyer Helmund*
MISS ELSIE CLAXTON
5. Polish Dance.....*Scharwenka*
MISS DOROTHY NORMAN
6. Pas de Amphores.....*Chaminade*
MISS MARIAN HAYES
7. SONG—"The Dawn of Love".....*Talbot*
MISS DAISY MORGAN
8. Frühlingsrauschen.....*Sinding*
MISS AGNES MACKENZIE
9. Hark! Hark! The Lark.....*Schubert-Liszt*
MISS EVA MCGREGOR
10. (a) Si oiseau J'e'tais.....*Henselt*
(b) Polonaise Militaire.....*Chopin*
MISS ANNIE HAYES

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MISS ANNIE HAYES
- B. SONG—(a) O del mio dolce ardor.....*Gluck*
(b) Sognai.....*Shirer*
MISS ESTELLE BULL
- C. PIANO SOLO—(a) Reverie.....*Schütt*
(b) The Awakening of Spring.....*Haberbier*
MR. VALLANCE BUSSEY
- D. TRIO—C Minor Op. I No. 3.....*Beethoven*
Allegro con brio, Menuetto, Finale
MESSRS. MILTON BLANKSTEIN, ROY WEBSTER AND EDWIN GRAY
- B. SONG—(a) A Pastorale.....*Alicia Adelaide*
(b) Sunlight.....*Harriet Ware*
MRS. LESTER FARRON JONES
- E. VIOLIN SOLO—Canzonetta.....*D'Ambrosio*
MR. NELSON DEMPSTER
- F. PIANO SOLO—Rondo Capriccioso.....*Mendelssohn*
MISS STELLA ROWNTREE
- G. CELLO SOLO—Arlequin.....*Popper*
MR. ROY WEBSTER
- H. SONG—(a) Invitation.....*Barry*
(b) The Valley of Laughter.....*Sanderson*
MISS DAISY MORGAN
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